

Edition Wulfschneit

No. 22

A Complete Method

For the

Banjo

J. A. LeBarge

190 Net



Edition Wulschner

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100 Net

Wulschner Music Co.
Indianapolis, Ind.

Introduction.

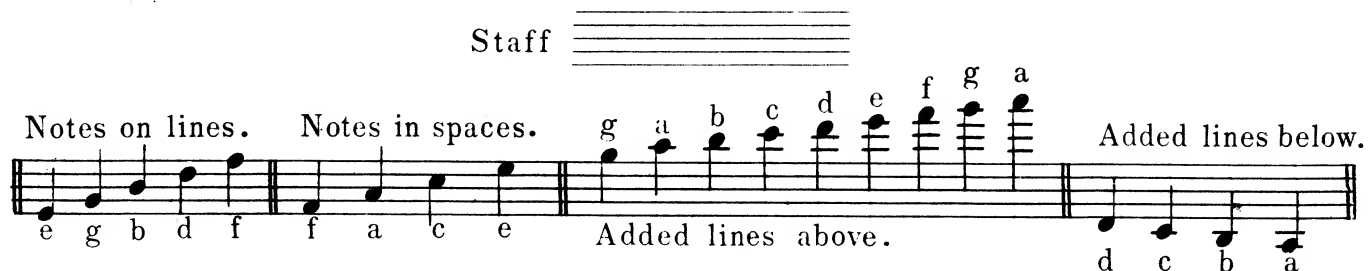
IN compiling this method, the aim has been to overlook none of the essential details that are necessary in a complete method for an instrument. The rudiments contain sufficient progressive material to enable the beginner to advance with ease. Every scale and movement is carefully fingered and illustrated. All positions are gradually and carefully introduced, thereby avoiding any difficulty or drawback in the progress of the pupil. Each major scale is followed by the relative minor, with exercises and chords, preceding original Etudes and Solos.


The Tremolo, one of the most beautiful effects produced on the Banjo is carefully treated, special exercises and melodies illustrating the tremolo and accompaniment. One of the features contained is the original exercises for developing velocity, the careful fingering making it possible to execute passages with ease, that are considered almost impossible. A careful examination of this work will convince the teacher and pupil of its intrinsic value as a method for the Banjo.

J. A. LE BARGE.

RUDIMENTS OF MUSIC.

To express musical sounds, characters called notes, rests clefs etc. are written upon five parallel lines and the spaces between, these five lines and four spaces are called the staff. When the lines and spaces of the staff are not sufficient, added lines are used below and above the staff.

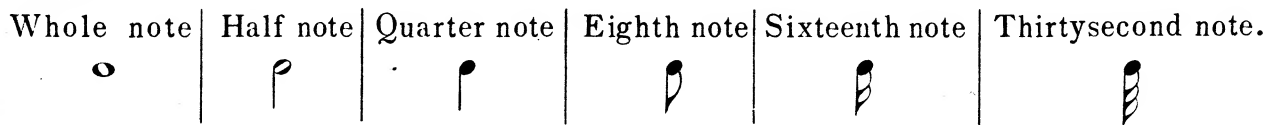



Music is composed of seven notes which are named after the first seven letters of the Alphabet a, b, c, d, e, f, g. by repeating the first note a scale of eight notes is formed. The clef is a sign placed at the beginning of the staff to determine the name of the notes. There are three clefs used in music, the Treble or G  clef only is used in music for the Banjo.

Notes on the G Clef.



There are several kinds of notes, each having a different value. By the value of a note is understood the duration of sound which it represents, this duration is determined by the form of the note itself. Each of these notes have a rest or silence which correspond with it in value or duration.



One Whole note equals 

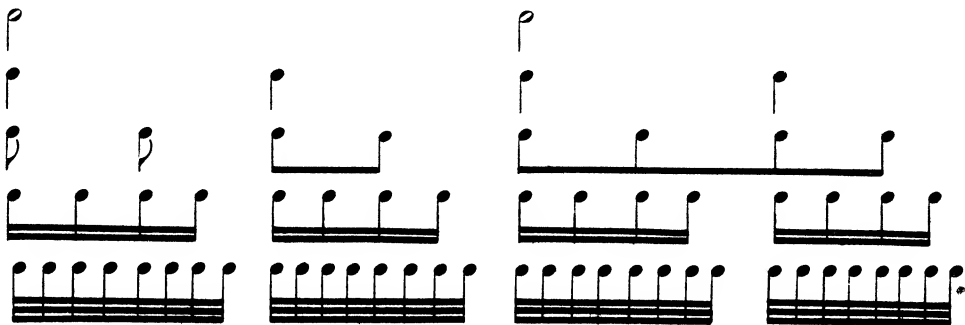
2 Half notes

4 Quarter notes

8 Eighth notes

16 Sixteenth notes

32 Thirtysecond notes



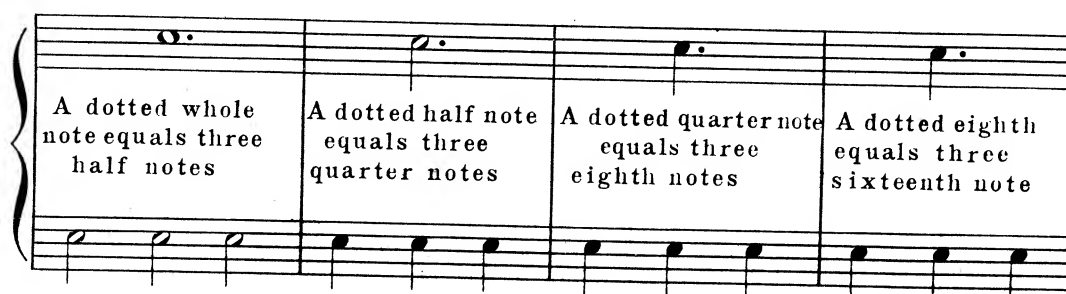
Rests.

5

Whole note half note quarter note eighth note sixteenth note thirtysecond note.



The dot. A dot placed immediately after a note or rest increases its value one half.



A second dot.. adds the value of half of the first dot.



The dot or double dot have the same effect on rests.

The sharp # raises the sound or note a half tone.

The flat b lowers the sound a half tone.

The double sharp x raises the sound a whole tone.

The double flat bb lowers the sound a whole tone.

The natural h restores the sound to its original pitch.

The key of a piece of music is indicated by the number of flats or sharps placed after the clef.

Accidentals- A sharp or flat beyond the signature is called an accidental and acts only in the bar or measure in which it occurs.

A pause o may be placed over a note or rest to indicate that the performer may stop at pleasure.

Two dots at the end of a strain indicates that the strain is to be repeated.

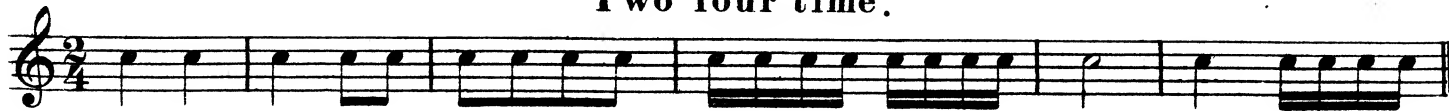
D. C. Da Capo.-to return to the beginning.

D. S. § dal segno.-to return to sign. § *al fine* -to finish.

T i m e.

There are three principal measures of time, the measure of four beats or common time, three beats or triple time, two fourths in a bar or two four time, all the others are derived from these three, and are called compound time.

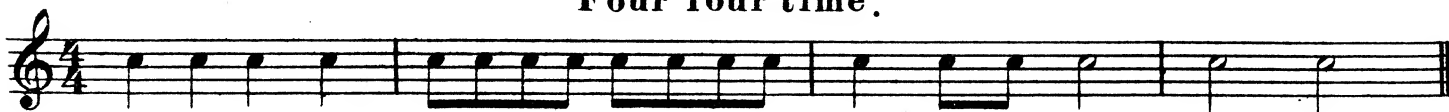
Two four time.



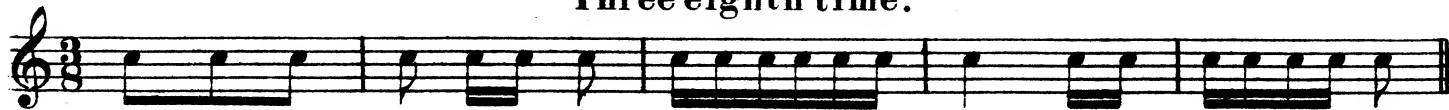
Three four time.



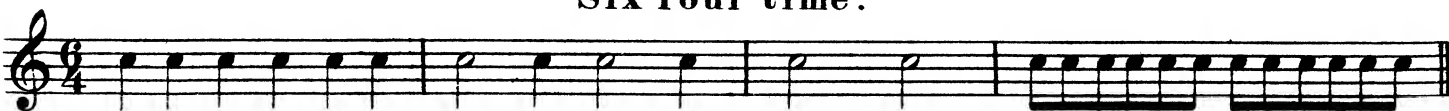
Four four time.



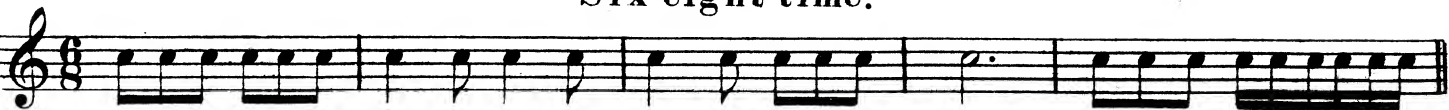
Three eighth time.



Six four time.

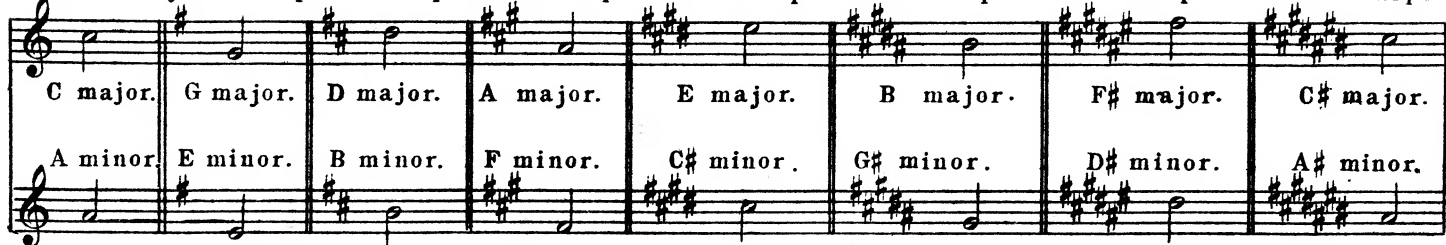


Six eight time.

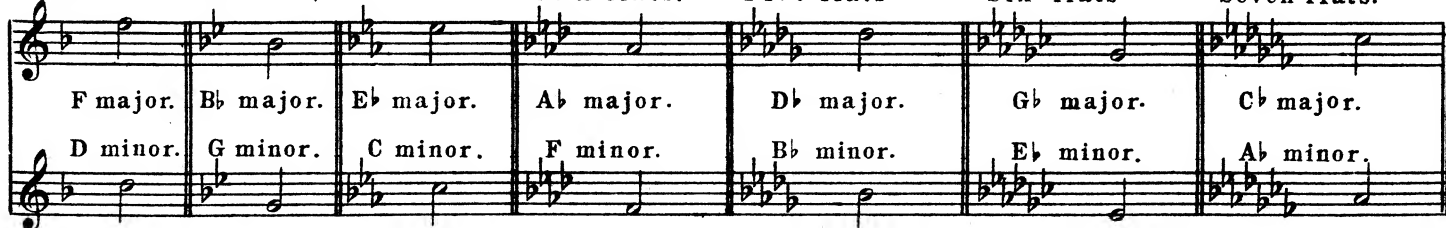


Signatures of Major and relative Minor Keys.

Natural key. One sharp. Two sharps. Three sharps. Four sharps. Five sharps. Six sharps. Seven sharps.



One flat. Two flats. Three flats. Four flats. Five flats. Six flats. Seven flats.



Tuning.

There are several models of Banjos with strings varying in length, necessitating a special pitch of tuning for each to obtain the best effect. The Standard or solo size is generally tuned to the following, and is called the C tuning. Tune Bass or A 4th string to C *below middle C* on the piano or organ. The E or 3rd string a fifth higher to G. The G or 2nd string a third higher to B. The B or 1st string a third higher to D. The 5th or short string a fourth higher to G or an octave higher than the third string E. Pitch pipes giving the correct tone of each string are a great assistance to the beginner. In the absence of the piano pitch pipes etc. Tune the 4th or Bass to a low pitch, then stop it at the 7th fret which will produce the tone of the 3rd or E string open, next stop the E or 3rd at 4th fret for the tone of the 2nd or G string open, then stop 2nd or G string at 3rd fret for the tone of the first or B string open, stop 1st string at 5th fret for the open tone of the 5th or short string.

Many of the prominent soloists tune all strings a tone higher giving the instrument more brilliancy, and is called the D tuning, but the C tuning is largely used and most all piano accompaniments are arranged for C tuning, which is not so severe on the strings. The piccolo Banjo is tuned an octave above the standard size. The short Banjorine is tuned a fifth higher. The long Banjorine a fourth higher than the standard Banjo.

Strings.

Strings should be carefully selected. A Gut string about the size of a Violin E is used for the Banjo 3rd or E string. A much smaller string (gut) is used for the 2nd or G string. A still smaller string (gut) is used for the 1st and 5th or short string. A covered silk string a trifle finer than the 3rd or E is used for the 4th or Bass. Steel strings are sometimes used but they produce a harsh sound, are hard to play on, and are liable to ruin the instrument. The head should be kept very tight and the distance from the bridge to the 12th fret should be the same as from the 12th fret to the nut.

Holding the Banjo.

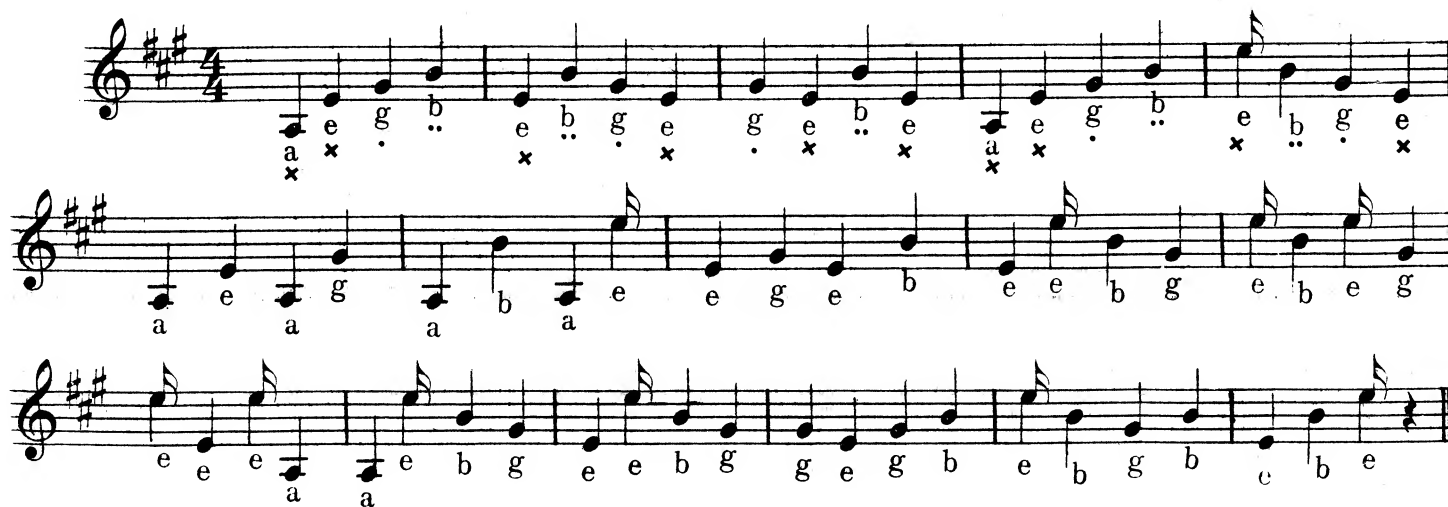
The player should sit erect, placing the rim on the right thigh and holding it with right forearm and breast. The neck is supported with left hand the neck resting between the thumb at 1st joint and first finger between 2d and 3d joint. Only the tips of the fingers are used in stopping the strings, excepting in making a "Barre" when the first finger is extended flatly across two or more strings.

Open strings.

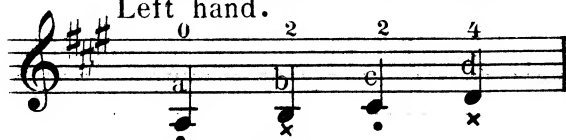
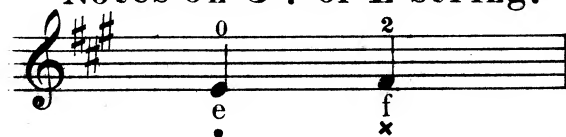
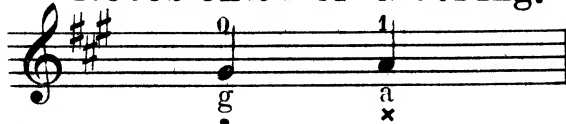
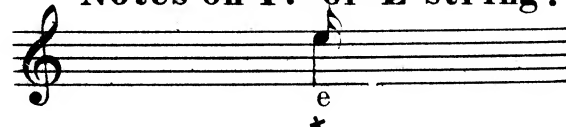


First finger .
 Second finger ..
 Third finger ...
 Thumb x

Exercise on open strings.

Notes on 4th or Bass.

Left hand.

Notes on 3rd or E string.Notes on 2^d or G string.Notes on 1st or B string.Notes on 1st or E string.

Scale of A Major 3rd sharps.

9

Natural scale of the Banjo.

Note. The right hand fingering of the scale is used for velocity. Only various movements, require special fingering.

Left hand. 4th string A. 3^d stg E. 2^d stg G. 1st stg B. 5th stg. 1st stg B.

Right hand. frets. 0 2 4 5 0 2 0 1 0 2 3 0 7 9 10

string. 3 2 1 2 3 2 1 5 3 2 1 5 1 2 3 4

Count. 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

string. 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

Count. 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

Count. 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

Exercise for both hands.

1 Left hand. 1 0 2 0 1 2 0 0 0

Count. 1 2 3 1 2 3 1 2 3 1 2 3

2 0 1 2 1 0 1 2 1

Count. 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

3 L. Hand. 0 2 1 0 2 1 0 2

Count. 1 & 2 & 3 & 4 &

*Note. Two or more notes written in a perpendicular position are to be played in the time of one.

Count. 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

5

Count. 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

Count. 1 2 3 4 1 2 3 4 1 2 3 4

8

A ♭ lowers a note a half tone.

Count. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 2 1 2

10 


The Triplet.

Three notes tied or slurred are played in the time of two of the same length.

12 

Accent the first note of each measure.

14 

The dot. A dot placed after a note or rest increases its length one half. *Example* 



Premier Waltz.



Auto Polka.



Alice Polka.



Villa Mazurka.

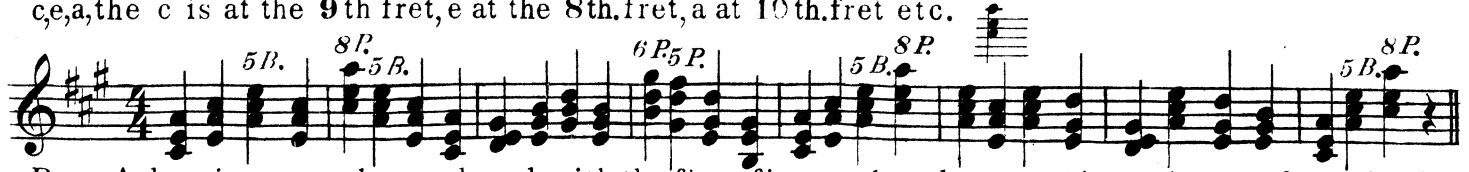


Grace notes called "Appoggiatura" are small notes, placed before ordinary notes, and are played quickly not taking up any of the time belonging to the following notes.

Position.

Study Scale of A Harmonized first then exercise in chords.

Positions are determined by the note requiring the lowest place on the fingerboard, the lowest note in a chord is not always the lowest note in the position. Example the chord of A at 8th. Pos. c, e, a, the c is at the 9th fret, e at the 8th. fret, a at 10th. fret etc.



Bar-A bar is generally produced with the first finger placed across the strings at frets, for instance: 5 Bar would mean to place the first finger on two or more strings at 5th. fret, etc.

Scale of A Major harmonized.



Exercise.



Mobile Gallopade.



Starlight Schottisch.

7 B.
2 2 0

7 B.
2 2 0

1 0 4

7 B.
2 2

7 B.
2 2

Intervals.

Thirds.

Thirds.

0 4 1 4 3 0 4 1 0 0 2 1 0 0 1 2 3 B. 5 B. 6 P. 8 P. 10 B. 12 B. 1 1 3 3 4 4 1 2 3 4 1 1 3 4 1 2 0 0 2 1 0 0 4 1 4 0 1 4 0

Fourths.

[illegible]

Fifths.

Fifths.

4 B. 5 B. 3 P. 5 P. 7 P. 9 P. 10 P. 12 P. 14 P. 15 P.

Sixths.

Sixths.

0 2 2 0 4 1 4 0 0 2 2 4 4 P. 5 P. 4 7 P. 4 9 P. 4 10 P. 4 12 P. 4 14 P. 4 16 P. 4

17 P. 16 P. 14 P. 12 P. 10 P. 9 P. 7 P. 5 P. 4 P. 0 2 4 0 4 1 2 0 0 8 P.

Sevenths.

Sevenths.

The image shows a musical exercise titled 'Sevenths.' consisting of two staves of music. The key signature is two sharps (F# and C#) and the time signature is 2/4. The first staff contains the following intervals and fingerings: 0 1 2 0, 4 0 2 2, 0 4 1 4, 1 4. 1 4, 1 4. 1 4, 1 4. 1 4, 1 4. 1 4. The second staff contains the following intervals and fingerings: 1 4. 1 4, 14 P. 12 R., 10 P. 9 R., 7 R. 5 R., 4 P. 2 P, 17 P. 16 P., 1 4. 1 4, 1 4. 1 4, 1 4. 1 4, 0 2, 4 5, 1. The intervals are marked with 'P' for perfect and 'R' for regular. The fingerings are indicated by numbers 0 through 4 above the notes.

Octaves.

Octaves.

2 P. 3 P. 5 P. 7 P. 9 P. 10 P. 12 P. 14 P. 15 P. 12 P. 14 P. 16 P. 17 P.

17 P. 16 P. 14 P. 12 P. 12 P. 10 P. 9 P. 7 P. 5 P. 3 P. 2 P. 8 P.

May Dance.

17

4 Pos. 5 B.P. 4 Pos. 5 B.P. 8 P. 6 P. 5 B.P. 6 P. 8 P. 4 P. 5 B. 2 B.P.

Mabel Schottisch.

5 B. 4 B. 5 B.

Spring Time.

Schottisch.

Solo Banjo.

2 B.P. 3 B.P.

The first system of musical notation for 'Spring Time' features a treble and bass staff. The treble staff is labeled 'Solo Banjo.' and the bass staff is labeled '2nd Banjo.'. Both staves are in the key of D major (two sharps) and 4/4 time. The Solo Banjo part begins with a series of eighth and sixteenth notes, while the 2nd Banjo part provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece. The Solo Banjo part includes a triplet of eighth notes marked with a '3'. The 2nd Banjo part continues with a steady accompaniment of chords and single notes.

The third system of musical notation shows the Solo Banjo part with a triplet of eighth notes marked with a '3'. The 2nd Banjo part continues with a steady accompaniment of chords and single notes.

The fourth system of musical notation features the Solo Banjo part with two measures of eighth-note triplets, each marked with a '3' and a '7 B.' (seven bars) indication. The 2nd Banjo part continues with a steady accompaniment of chords and single notes.

The fifth system of musical notation shows the Solo Banjo part with three measures of eighth-note triplets, each marked with a '3'. The 2nd Banjo part continues with a steady accompaniment of chords and single notes.



Scale of F Minor.

Relative of A Major.



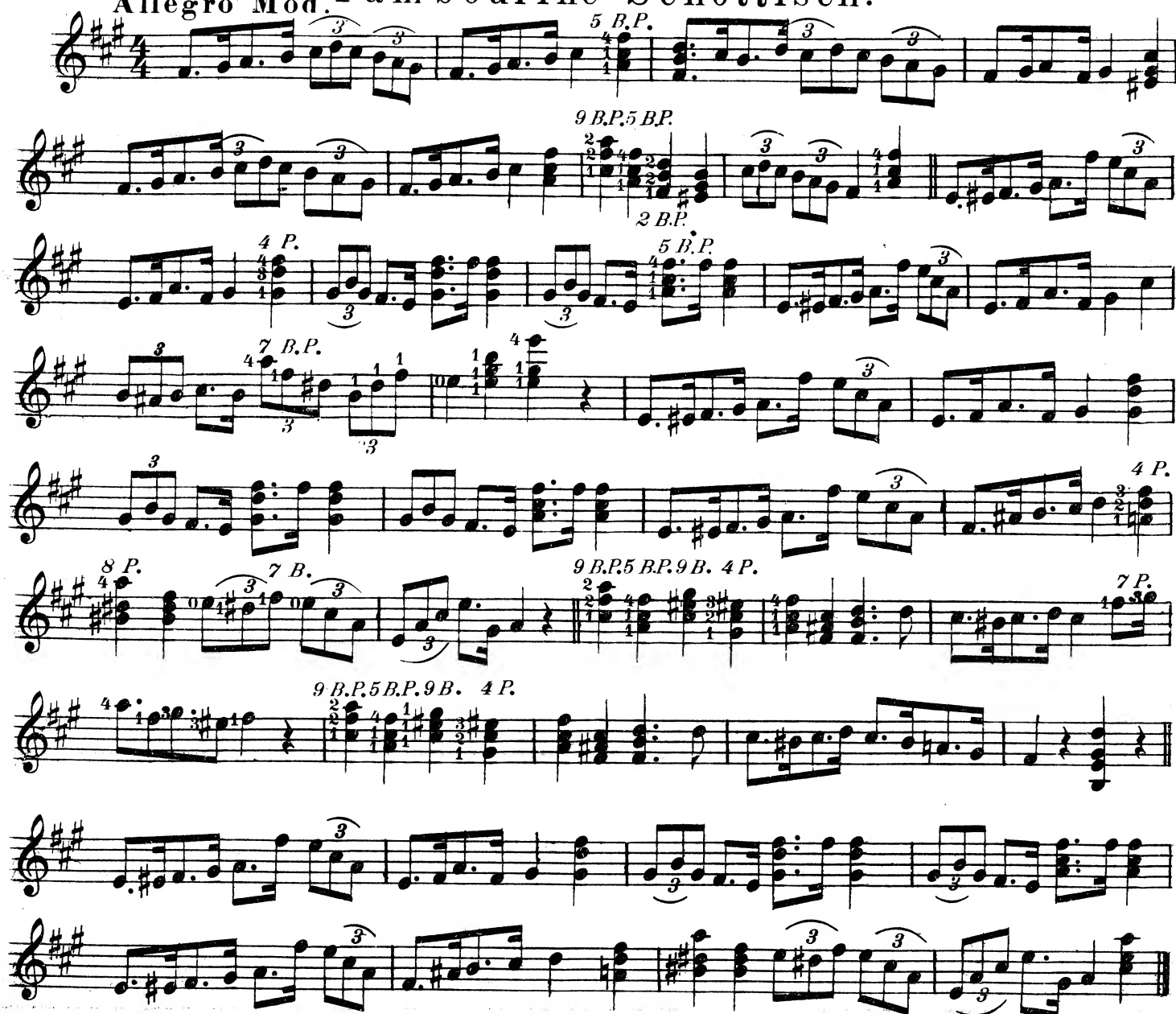
Chords in F Minor.



Exercise.



Allegro Mod. Tambourine Schottisch.



Kangaroo Dance.

21



Musical score for the Kangaroo Dance, consisting of seven staves of music in 4/4 time. The key signature is two sharps (F# and C#). The score includes various musical notations such as eighth notes, sixteenth notes, and triplets. Specific annotations include "3" above the first staff, "6 P." above the third staff, "5 B." above the fourth staff, "7 B." above the fifth staff, and "7 B." above the sixth staff. The music is written in a single melodic line.

Scotch Hornpipe.



Musical score for the Scotch Hornpipe, consisting of six staves of music in 4/4 time. The key signature is two sharps (F# and C#). The score includes various musical notations such as eighth notes, sixteenth notes, and triplets. Specific annotations include "5 B.P." above the third staff and "5 B.P." above the fourth staff. The music is written in a single melodic line.

Right Guard

March.

The musical score for 'Right Guard March' is written for a single melodic line on a treble clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The piece consists of 11 staves of music. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' over a group of notes) throughout the piece. A first and second ending bracket is present on the fifth staff. The piece concludes with a double bar line and repeat dots. The final key signature is three sharps.

Darkies Jubilee.

*tune Solo Banjo Bass to B.***Solo Banjo.**

2nd. Banjo.

The first system of music features two staves. The top staff is for the Solo Banjo and the bottom staff is for the 2nd Banjo. Both are in G major (three sharps) and 2/4 time. The Solo Banjo part consists of a series of eighth and sixteenth notes, while the 2nd Banjo part provides a harmonic accompaniment with chords and single notes.

tune 2d Banjo Bass to A.

The second system of music continues the piece. It includes first and second endings for the Solo Banjo part, indicated by bracketed numbers 1 and 2. The 2nd Banjo part continues with its accompaniment.

The third system of music shows the Solo Banjo part playing chords and the 2nd Banjo part providing a steady accompaniment.

The fourth system of music includes fingerings for the Solo Banjo part, such as "14 B. P." and "10 P." with specific finger numbers (1, 2, 3, 4) indicated above the notes. The 2nd Banjo part continues with its accompaniment.

The fifth and final system of music on the page shows the Solo Banjo part playing a melodic line and the 2nd Banjo part providing a harmonic accompaniment.



Scale of C# Minor.

Relative of E Major.



Chords in C# Minor.



Española Waltz.



Pickinniny Carnival.

12 B.P. 9 B.P. 8 P. 7 B.P. 7 B.P.

9 B.P. 8 P. 7 B.P. 7 B.P.

12 B.P. 9 B.P.

8 P. 7 B.P. 12 B.P.

0 7 P. 12 B. 5 P. 7 B.

12 B.P. 7 P. 7 B.P. 5 B.P.

10 P. 7 B.P.

15 P.

Scale of D Major.

having two sharps.



Chords in D Major.



Albemarle Two Step.



Scale of D Major.

Harmonized.



Exercise.



Gaiety Polka.



Gondola Waltz.

Musical score for "Gondola Waltz" in 3/4 time, featuring various musical notations such as triplets, slurs, and dynamic markings. The score is written in treble clef with a key signature of one sharp (F#).

The score consists of 13 staves of music. Key markings include:

- Staff 1: 3, 3, 5 P., 10 B., rit.
- Staff 2: 10 B.P., *atempo*, 3, 3, 5 B.P., 5 P.
- Staff 3: rit., 10 B., 3, 3
- Staff 4: 8 P., 10 B.P., rit., *atempo*, 3, 3, 5 B.P.
- Staff 5: 5 P., 10 B.P., rit., 3, 3, 7 B.P.
- Staff 6: 4 P., 3 B.P., 10 B., 3, 3, *Fine.*, 3
- Staff 7: 3, 3, 8 P., 1, 2
- Staff 8: 11 P., 10 B.
- Staff 9: 5 B.P., 5 P., 10 B.
- Staff 10: 11 P., 10 B.
- Staff 11: 7 B.P., 5 P., 10 B., 7 P., 10 B., 13 P.

D. C. al fine.

Scale of B Minor.

relative of D Major.



Chords in D Major.



Exercise.



Zulu Dance.

Moderato.



D. C. al fine.

Darktown Cadet.

A musical score for the piece "Darktown Cadet." The score is written on ten staves, each beginning with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The music is characterized by a driving, rhythmic melody with frequent eighth and sixteenth notes. Various musical notations are present, including triplets, slurs, and fingerings (e.g., 1, 2, 3, 4). A specific instruction "10 B" is written above the staff in the second measure of the second line. The piece concludes with a double bar line and repeat dots at the end of the tenth staff.

Casino Dance.

Musical score for "Casino Dance" in G major (two sharps), 4/4 time. The score consists of ten staves of music.

Key features and markings include:

- Staff 1: Triplet of eighth notes (3).
- Staff 2: Triplet of eighth notes (3).
- Staff 3: Bend marking (7 B.), triplet of eighth notes (3), and first fingerings (1).
- Staff 4: Triplet of eighth notes (3).
- Staff 5: Pull (9 P.), bend (9 B.), pull (5 B.P.), and triplet of eighth notes (3).
- Staff 6: Pull (7 P.), bend (5 B.P.), triplet of eighth notes (3), and first fingerings (1, 2, 3, 4).
- Staff 7: Triplet of eighth notes (3).
- Staff 8: Bend (2 B.), pull (5 P.), bend (7 B.), and triplet of eighth notes (3).
- Staff 9: Triplet of eighth notes (3), pull (12 B.P.), and first fingerings (1, 2).
- Staff 10: Triplet of eighth notes (3).

Naragansett.

Two Step.

12 P

5 P

Fine.

7 B P

12 R 1

9 B P

10 B P

D. C. al fine.

The musical score is written on ten staves in treble clef with a key signature of two sharps (F# and C#). The time signature is 2/4. The score includes various musical notations such as eighth notes, sixteenth notes, and chords. Fingerings are indicated by numbers 1-4. Performance instructions include '12 P', '5 P', '7 B P', '9 B P', '10 B P', and '12 R 1'. The piece concludes with 'D. C. al fine.' and a double bar line.

Harmonized.

3P47R47P18P20P2

Exercise.

Le Barge Banjo - 67

Riverside Club.
March.

[illegible]

Clog Dance.

(Exercise in Triplets.)

37

7 B.

Fine

7 B.P.

7 B

Coontown Belle.

March.

Solo Banjo.

2d Banjo.

8 P. 17 B.P. 10 B.P.

11 P. 10 B.P.

11 P. 13 P. 10 B.P. 7 B.P.

17 P.

10 B.P.

First system of musical notation. The key signature is one sharp (F#). The system consists of two staves. Above the first staff, there are markings "11 P." and "13 P." above the second staff, there are markings "11 P." and "4 1 2". The music features a mix of eighth and sixteenth notes, with some chords and rests.

Second system of musical notation. The key signature is one sharp (F#). The system consists of two staves. Above the first staff, there are markings "4 1 1" and "1". Above the second staff, there are markings "V" and "V". The music continues with various rhythmic patterns and chords.

Third system of musical notation. The key signature is one sharp (F#). The system consists of two staves. Above the first staff, there are markings "12 P." and "3 5 P.". Above the second staff, there are markings "3" and "(3)". The music includes triplets and other complex rhythmic figures.

Fourth system of musical notation. The key signature is one sharp (F#). The system consists of two staves. Above the first staff, there is a marking "10 B.P.". The music features a mix of eighth and sixteenth notes, with some chords and rests.

Fifth system of musical notation. The key signature is one sharp (F#). The system consists of two staves. Above the first staff, there is a marking "b". Above the second staff, there is a marking "4". The music concludes with a final chord and a double bar line.

Scale of E Major.

Harmonized.



Exercise.



Exercise.



Smokeville Reel.

41

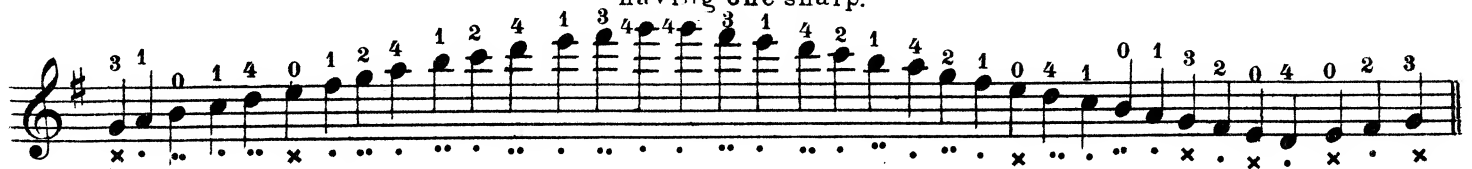
The musical score for "Smokeville Reel" is written in G major (two sharps) and 2/4 time. It consists of ten staves of music. The notation includes treble clefs, key signatures, and time signatures. Specific performance instructions are written above certain measures, including "7 B.P.", "6 P.", "5 B.", "9 B.P.", "12 B.", and "7 P.". The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Some measures are marked with "x" and "3", indicating specific rhythmic or harmonic elements. The score is a single melodic line, typical of a banjo or fiddle part.

Artillery Two Step. March.

The musical score is written for a single melodic line in treble clef, key of D major (two sharps), and 2/4 time. It consists of ten staves of music. The notation includes various musical symbols such as eighth notes, sixteenth notes, and triplets. Above the notes, there are numerous performance instructions in a shorthand notation: 'B' for bow, 'P' for pick, and 'TR' for trill. These are often followed by a number indicating a count or measure. For example, '12 B.' means a bow stroke in measure 12. The score includes repeat signs with first and second endings. The word 'Fine.' appears at the end of the eighth staff. The piece concludes with a double bar line and a final chord. At the bottom right, there is a signature 'D.S. %'.

17 B. 17 B. 12 P.
12 B. 6 P. 5 B.P.
6 P. 5 B.P. 12 P.
1 12 B.P. 2
12 B. 6 P. 12 B.P. 16 P. 12 B.P. 17 B.P.
17 B. 12 B.P. 6 P. 12 P. 5 B.P. 10 P.
12 P. 5 P. 10 B.P. 17 P.
17 B. 11 P. 11 P. 5 P. 10 B.P.
5 P. 10 B. 9 P. 17 P.
11 P. 13 P. Fine.
1 2
D.S. %

having one sharp.



Chord in G Major.



Exercise.



Vilanelle Polka.



D. C. al fine.

Scale of E minor.
relative of G major.



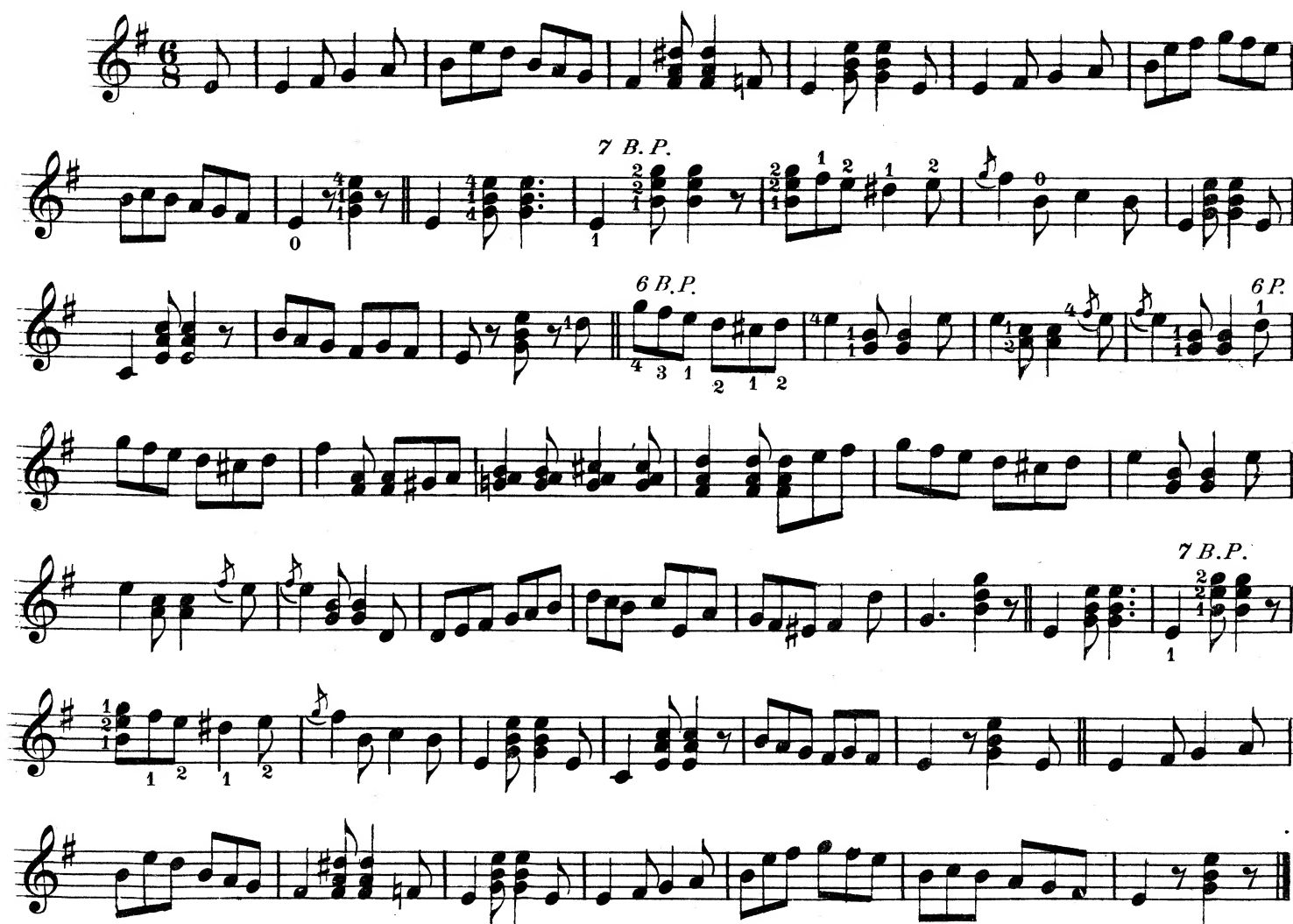
Chords in E minor.



Exercise.



Phantom March.



Scale of G Major.

Harmonized.



Exercise.



Exercise.



Lucille Polka.

3 B. 4 P. 3 B.P. 10 P. 10 B. 6 P. 4 P.

4 P. 3 P. 4 P. 3 B.P. 3 B.

10 P. 7 B.P. 4 P. 6 P. 10 P. 6 P. 5 P. 10 B.P. 5 B.P.

5 P. 10 B.P. 5 B.P.

10 B. 13 P. 6 P. 4 P. 4 P. 3 B.P.

6 P. 5 P.

6 P. 4 P. 4 P. 3 B.P. 10 P.

7 B.P. 3 B. 6 P. 10 P. 15 B. 18 P. 16 P. 10 B.P. 4 P.

3 B.P. 3 B. 10 P. 15 B. 18 P. 15 P. 10 P. 4 P. 6 P. 3 B. 6 P.

Scale of B Major.

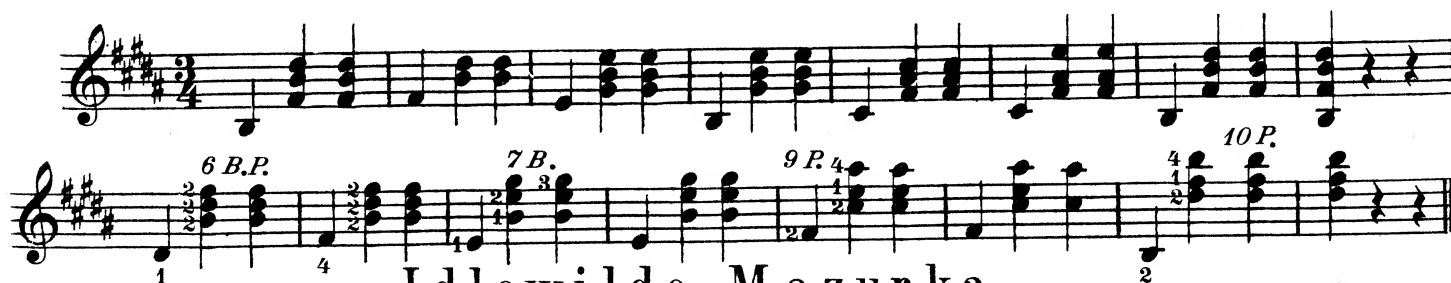
having five sharps.



Chords in B Major.



Exercise.



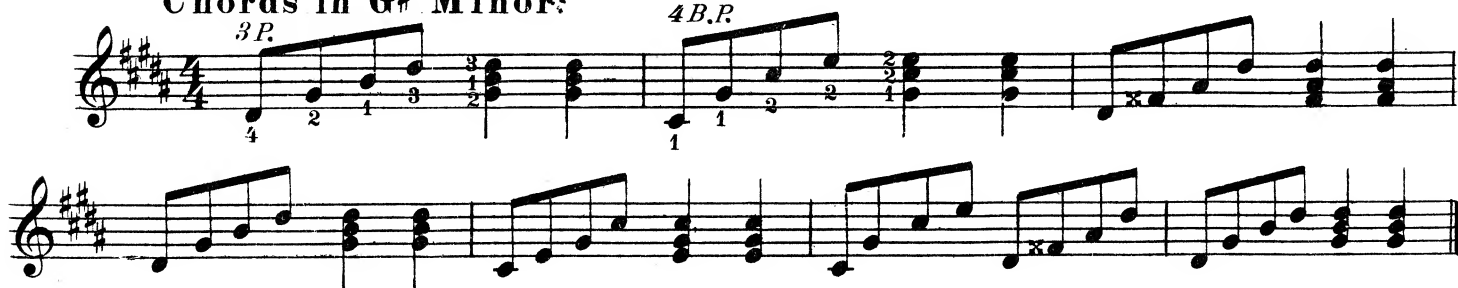
Idlewilde Mazurka.



Scale of G# Minor.
relative of B major.



Chords in G# Minor:



Exercise.



Ashantee Polka.



Scale of B Major.

49

Harmonized.



Exercise.



Exercise.



Elberon Waltz.

3 B. 10 P. 8 P. 2 B. P.
 8 P. 7 B. P. 7 B. 14 P. 14 B. 10 P. 5 B. P.
 8 P.
 7 B. 10 P. 8 P. 2 B. P. 8 P. 7 B. P.
 7 B. 14 P. 14 B. 10 P. 5 B. P. 8 P.
 10 P. 7 B. 10 P. Fine. 1 1
 1 1 1 2 1 3 3
 12 B. 7 P. 12 P. 7 P.
 7 B. P. 13 P. 7 P. B. 13 P. 7 B. P. 12 B. 7 P.
 12 P. 7 P. 12 B. P. 3 P. 7 P. 13 P. 15 P.
 D.C. al Fine.

The Tremolo.

The tremolo is executed with the tip of the first finger oscillating rapidly over the strings causing a sustained tone. The accompaniment is played with the thumb. The third finger should rest on the head of the banjo while performing the tremolo. The best effect is produced by playing near the rim.

Written. played. written. played.

Tremolo.

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4

1 0 2 4 4 1 3 4 4 3 1 4 4 2 0 1

Left Hand.

Notes with stems turned upwards are to be played tremolo all others to be picked with the thumb.

The first system of musical notation consists of four staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It features a complex melody with many beamed eighth and sixteenth notes, some marked with 'x' for tremolo. The second and third staves are in bass clef and provide a harmonic accompaniment with chords and moving lines. The fourth staff continues the bass line. The system concludes with a double bar line.

The second system of musical notation consists of two staves. The top staff is in treble clef and continues the melody from the first system, including a section labeled '5 B.' with a 4-measure rest. The bottom staff is in bass clef and continues the accompaniment. The system ends with a double bar line.

Melody.

The third system of musical notation consists of four staves. The top staff is in treble clef and shows the melody with various fingerings indicated by numbers 1, 2, 3, and 4. The second and third staves are in bass clef and provide the accompaniment. The fourth staff continues the bass line and ends with a '2 sig.' (second ending) marking. The system concludes with a double bar line.

Key of C Major.



Chords in C Major.



Exercise.



Violette Polka.



Key of A Minor.

Relative to C major.



Chords in A minor.



Exercise.



Minor Clog Dance.



Minor Jig.

The musical score for "Minor Jig" is written in 2/4 time and consists of 12 staves. The key signature has one sharp (F#). The notation includes various musical ornaments and fingerings, which are labeled as follows:

- Staff 1: 8BP, 5BP
- Staff 2: 8B.P., 5B.P.
- Staff 3: 3B, 3BP, 8P, 3B
- Staff 4: 3B, 3BP, 8B.P., 3P
- Staff 5: 8B.P., 7P, 3B.P.
- Staff 6: 9P, 11P

The score includes a variety of musical notations such as eighth notes, sixteenth notes, and triplets. Some notes are marked with 'x' or dots, possibly indicating specific performance techniques or ornaments. The piece concludes with a final cadence on the 12th staff.

Scale C Major.

Harmonized.



Exercise.



Wild Rose Polka.



Key of F Major.



Chords in F Major.



Exercise.



Twilight Polka.



Key of D Minor.
relative to F major.



Chords in D_4 Minor.



Exercise.



Marie Mazurka.



D.C. al Fine.

Scale of F Major.

59

H a r m o n i z e d .

[illegible]

Exercise.

The image displays a musical score for 'The Merry Widow' by Franz Lehár. The score is written for a piano and is in 4/4 time. It begins with a piano introduction, followed by a waltz section. The music is characterized by its rhythmic complexity, featuring numerous triplets and slurs. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'P' (piano) and 'B' (forte). The score is presented in a clear, legible format, with the notes and markings well-defined against the background.

Comodore Two Step.

This page of musical notation is for the operetta 'The Merry Widow' by Franz Lehár. It contains six staves of music, each with various annotations indicating performance instructions or specific musical elements. The notation includes treble clefs, key signatures (one flat), and time signatures (3/4 and 2/4). The music features a mix of eighth and sixteenth notes, often grouped in beams. Annotations such as '4 P. 8 P.', '13 B.P.', '8 B.', and '4 P.' are placed above the staves, likely referring to specific measures or musical phrases. The notation is written in a clear, professional style, typical of early 20th-century musical scores.

Key of B \flat Major.Chords in B \flat 

Exercise.



Eulala Polka.



Key of G Minor.

relative of B♭ major.



Chords in G Minor.



Exercise.



Elsa Schottisch.



[illegible][illegible]

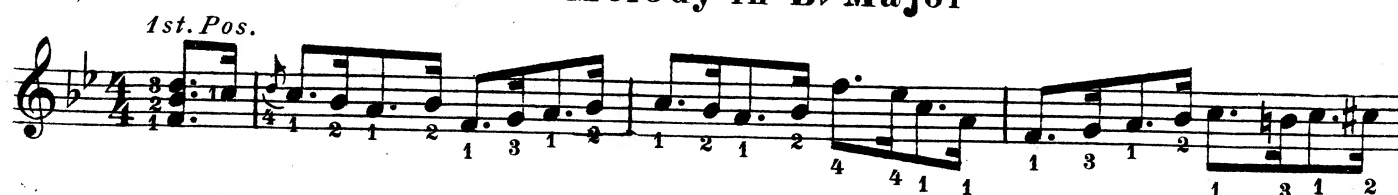
Melody in several keys.

63

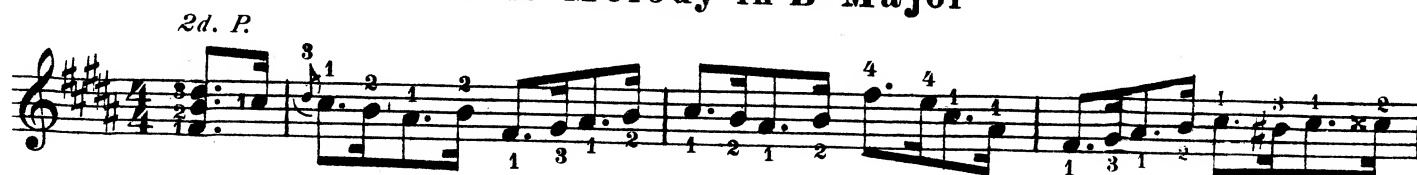
By using the first finger or a bar simple melodies can be played in all keys.



Same Melody in Bb Major



Same Melody in B Major



Same Melody in C.



Same Melody in D.



Mid Ocean Waltz.

Intro. Moderato.

Tremolo.

12 B.

Rapidiment.

atempo

Cadensa.

Viloce.

Waltz. tremolo.

6 P.

12 B.

10 B. 5 P.

4 P

3 lively.

tremolo.

slow.

3 lively.

7 P.

12 B.

10 P.

7 B.

13 P.

11 B. 12 B.

12 B. P.

tremolo.

slow.

3 lively.

tremolo.

slow.

Bass strg.

3 B.

7 B.P.

5 B.P.

2

Bass strg.

Cad.

tremolo.

slow.

3 lively.

tremolo.

slow.

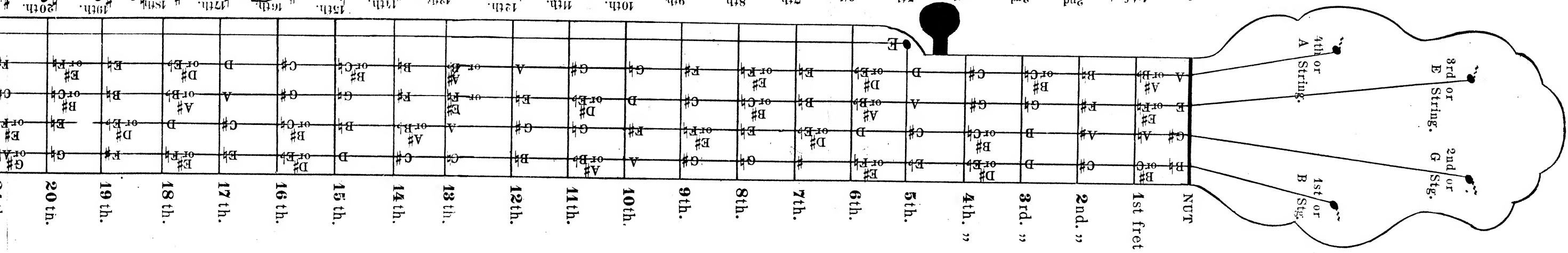
3 lively.

3 accel.

12 B

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Tones on the 1st or B String

Tones on the 2nd or G String

Tones on the 3rd or D String

Tones on the 4th or A String



22th.

21th.

20 in.

19th.